With the Players

THIS WEEK AT

THE THEATRES

SALT LAKE THEATRE-To- + night. Elbert Hubbard's lecture. + GRAND THEATRE -Charles +

+ D. Herman and the Warde com- + + pany in repertoire: Monday, + + Tuesday, Wednesday night and + + matinee, "At the Edge of the + + Grave"; Thursday, Friday and + + Saturday matinee, "Romeo and + + Juliet"; Saturday night, "Mac- + + beth."

THIS morning The Herald desires to call attention to Charles D. Herman and the Warde company, who man and the Warde company, who are playing a long engagement at the Grand. For some reason which is difficult to find, the business done at the popular price playhouse last week lacked a great deal of reaching the mark it should have reached. Perhaps people don't expect to see first class presentations of the legitimate drama for small admission fees; perhaps the weather and counter attractions had something to do with it.

Mr. Herman is an actor of a good deal more than ordinary ability. In the Warde company are several people whose talents greatly exceed the talent ordinarily found in companies that play in the low-priced houses. Indeed, we have had several attractions at the Salt Lake theatre this season that did not begin to compare with Herman and the Warde company.

Does the Salt Lake public like Shakespeare? In the light of Mr. Herman's audiences we are inclined to answer the question in the negative. All who saw his Othello agreed that the performance was first class. "The Lion's Mouth" was another powerful attraction. This week we are to have a varied repertorie, consisting of "Romeo and Juliet," "At the Edge of the Grave" and "Macbeth."

Salt Lakers should not fail to see as many of these performances as they can. are playing a long engagement at the

And speaking of Shakespeare, after the production of "Macbeth" the first three nights of last week at the Salt Lake theatre by John Griffith, a much disgusted spectator proclaimed his feel-

ings thusly:

"I don't see," he said, "why actors who essay Shakespearean roles should not be first required to pass an examination and secure a license. Doctors are forced to pass examinations, so are dentists and lawyers and other professional men, including barbers. Why should a long-suffering public be permitted to dig up good money to see miserably rotten Shakespeare? It is positively a crime for men like Griffith to occupy any stage in Shakespeare."

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The improvements at the Grand,

The improvements at the Grand, while not visible from the lower floor. have cost considerable money and they are well worth the expenditure. The gallery has been enlarged by 400 seats, all nicely painted and most comfortable. One night last week the writer occupied a seat in the topmost row, within a foot or two of the roof. Nevertheless, the view of the stage was excellent and every spoken line was heard as distinctly as it could be in the first row of the parquet. In addition to the extra seats, a comfortable smoking room has been installed for the benefit of gallery patrons and the entire upstairs section of the house looks very attractive.

Slaves, hound dogs, cakes of ice, tur-bulent river, plantation melodies, mu-sical specialties, acrobatic stunts, ground and lofty tumbling, and other things too numerous to mention.

PRESS AGENTS' PROMISE.

The Warde company offers a varied and interesting repertoire for its second week at the Grand, commencing Monday night. It will embrace melodrama, romance and tragedy, and includes "At the Edge of the Grave," "Romeo and Juliet" and "Macbeth." This organization has come here without any extravagant heraiding, but seems determined to win out on its merits, and certainly deserves patronage at popular prices.

The novelty of the week will be the romantic melodrama, "At the Edge of the Grave," which is scheduled for Monday, Tuesday and Wednesday nights and Wednesday mattnee. The scene of the play is located in France ond week at the Grand, commencing

scene of the play is located in France during the exciting period of the French revolution. The hero is a gar-dener of the peasant class, who falls in love with the beautiful daughter of his aristocratic master.

in love with the beautiful daughter of his aristocratic master.

Thursday and Friday nights and for the Saturday matinee the bill will be Shakespeare's fascinating love tragedy, "Romeo and Jullet," with Mr. Herman as Romeo, Mr. McGinn as Friar Lawrence, Mr. Barton as Mercutio and Miss Anna Roberts as the fair Juliet, This production is always of interest, but is especially so now in view of the many all-star revivals going on in the east.

Saturday night for one performance

Saturday night for one performance only the psychological tragedy, "Macbeth," will be offered, with Mr. Herman as Macbeth, Mr. McGinn as Macduff and Miss Roberts as Lady Macbeth. This performance will be particularly interesting, as it is said to be the best that Mr. Herman does.

After next week this company will drop the heavy tragedies for awhile and devote its attention to the more modern plays, which the public seems to prefer. For the third week it is announced that it will probably make a pretentious revival of the favorite play, "East Lynne," for which there has been quite a demand lately.

STORIES ABOUT PLAYERS.

An example of E. H. Sothern's care in putting on his plays was shown recently in Boston. At a presentation of a one-act play that Sothern arranged for the stage from Robert Louis Stevenson's story of Markheim is a scene where Markheim has committed the murder of the old shopkeeper, and hears the ticking of clocks. Sothern ordered five clocks to be bought, but the ticking was not loud enough to carry out his idea of the effect, so he ordered twenty. This likewise was not

satisfactory, and his stage manager soon found himself with forty clocks on his hands that Sothern had bought

recent rehearsal in New York. In the midst of an important scene he caught sight of the white face of a girl standing in the wings.

"Wait a minute," he said to Frank Hatch, his assistant. Then, to the girl, "What's the matter?"

"Nothing," she replied, fearful that her lethargy had been noted.

"What's the matter with her?" Mr. Brady inquired of her neighbor.

"She was up all night. Her mother is ill."

waiting for it, and when his time and patience were exhausted he turned rather smartly into the hotel and asked the first person he met:

"Can you tell me, please, the quickest car to the St. Louis club?"

"I'm not the porter," replied the conceited swaggerer.

"Then," said Mr. Murphy, "why do you strut around this lobby as if you were?"

"She was up all night. Her mother is a hit from a New York vau-

"That so?" Mr. Brady thundered. * * *

simply for the presentation of this play for a single afternoon.

At a previous benefit Sothern appeared in a monologue that he wrote himself. His business manager, Mr. Kennedy, who keeps close watch of the expenses, was pleased at this,

AN OGDEN GIRL'S SUCCESS ON THE STAGE.



Most stage managers are a crossgrained lot, made so by the worries
and the strain of their work. They do
not choose their words with discriminating care and they are not, as a
general thing, over-particular as to
how they address the students of the
drama they are called upon to fit for
a play.

Once in awhile these taskmasters do
see the injustice of their methods, however. William A. Brady did during a

The improvements at the Grand, while nof visible from the lower floor, have cost considerable money and they are well worth the expenditure. They are well worth the expenditure was the worth of the theory within a foot or two of the roof. Neverow, within a foot or two of the partners of the propose to which is not or grand as a transfer of the theory of the state of the story to be form the previous and thirlft. Mr. Robson, who was present, and thirlft. Mr. Robson, who was present, all the story to be the story to be told, and thrift. Mr. Robson, who was prevent, and thirly superantered the said: "Don't exert the theory to the theatre was a proof of his shrewdness and thrift. Mr. Robson, who was prevent, and thirlft. Mr.



MISS ANNA ROBERTS AT THE GRAND THEATRE.

Here is a hit from a New York vau-deville sketche "Well," says he, "there are a thou-sand reasons why I should not take a deine."

"Indeed?" queries the soubrette.
"Yes," says he, "but I can't think of
ne of them." whereupon he indulges.

Whereupon he indulges.

At the Herald Square theatre last night W. A. Brady and his business manager, Channing Pollock, were entertaining all comers with an account of their latest applicant for professional courtesies. A lady of at least 75 years went to Mr. Pollock and presented a card bearing the inscription, "Mrs. L. Brock, formerly of the old Broadway theatre." The old Broadway theatre stood, as the old-timers will remember, on the corner of Broome street, and long passed into history and was superseded by an enormous effice building. For the purpose of further identification, Mrs. Brock brought with her a programme of "Struck by Lightning," a melodrama produced at the old Broadway theatre in 1861.

It is hardly necessary to say that It is hardly necessary to say that Mrs. Brock got the seats she asked for, and Mr. Pollock saw to it that they were the very best to be had.

* * *
The Libre Parole, Paris, says that an old woman who died recently be-queathed £12,000 to M. Coquelin. The comedian, who did not know the woman, will hand the money over to the fund for retired actors.

A flerce theatrical war will be waged in the west this spring; the contending forces are Henrietta Crosman and James K. Hackett on one side and E. H. Sothern, W. H. Crane and Nat Goodwin on the other. The seat of war proper will be Denver, where Miss Crosman will meet the opposing forces. Mr. Hackett will carry his campaign as far west as Lincoln, and then let Miss Crosman go it alone in Denver. For a long time Maurice Campbell has announced that Miss Crosman would play in Denver this spring, and from time to time the Denver papers have A fierce theatrical war will be waged

announced that Miss Crosman would play in Denver this spring, and from time to time the Denver papers have asked the question "Where?"

Both the Tabor opera house and Broadway theatre are in the hands of the syndicate, so, of course, they are closed to this independent star. The Curtis theatre, the Stair & Havlin house, will not accommodate Miss Crosman's productions until after alterations are made next fall. Miss Crosman will play her engagement at Elitch's Gardens, which contains a beautiful theatre. If is customary for the gardens to put a stock company in every summer. This season the same plan will be followed, but the season will be started by a week's engagement of Miss Crosman and her company in her repertory at \$2 prices. Her engagement will be for one week aid will open Monday, May 18. Miss Crosman's particular opponent will be E. H. Sothern at the Broadway theatre. Crane and Goodwin follow. The New York Telegraph recently published a big portrait of a well known Utah actress, Miss Irma Bolen of Ogden, whose stage name is Miss Phrynette Ogden. Accompanying the portrait was the following:

Miss Phrynette Ogden—real name, Miss Irma Bolen—has an indisputable claim to distinction. Not because she will appear next week at the Grand opera house in "King Dodo," nor yet because she will retire from the stage without having inherited a fortune, made a "killing" at the track or extracted some thousands of dollars from Wall street.

Miss Ogden is one of the few actresses who believe they can do more to elevate humanity off the stage than on it. In fact, Miss Ogden is not sure that she can elevate even the stage with much success, because the stage, "tis said, has already reached a high plane.

The particular section of humanity that Miss Ogden will try to elevate is a Mormon away out in Salt Lake City. He has promised to renounce Mormonism and embrace Christianity and monogamy if Miss Ogden will be his bride; so, on May 23, when "King Dodo" closes its present season, there will be one Mormon less on the tabernacle records. Miss Ogden will take her husband in hand and drill him in the ways of truth and rectitude.

Miss Ogden was formerly a native of Ogden, Utah, but the attentions of her future husband—then an apparently irreclaimable Mormon—became so marked, and his devotions so persistent, that she fled—to the ranks of "King Dodo."

Mr. Clopton's story is that Kocian fall in love with the violin at first sight, and pleaded so hand to he allowed to use at the more of the gardens to put a stock company in the service will be followed, but the season will be followed.

It is "Violin. violin! Who has the tis "Violin." with W. C. Clopton, who lives at the Empire hotel in New York, and who charges that Jaroslav Kocian, the intrusion of her future husband—then an apparently irreclaimab

more than \$30,600.

Mr. Clopton's story is that Kocian fall in love with the violin at first sight, and pleaded so hand to be allowed to use it that he as permitted to borrow it for use during his. American tour, which has just been concluded. But Kocian, Mr. Clopton says, sailed for Europe on the steamship Augusta Victoria, last Thursday, and carried the precious Guarnerius with him, leaving a letter for Mr. Clopton, in which he stated that he had become so attached to the in-

action, I understand that Kocian borrowed this instrument from Mr. Clopton, but I had nothing whatever to do with it. I do not owe Kocian any money, nor does he owe me any. I found the virtuoso in his business dealings like the spoiled child one might expect, and I am not at all surprised at this story of his having carried away this violin."

Miss Lillian Russell against Mrs. Lily Langtry, and write your own ticket—that's the way society's bookies "doped" the beauty contest at last week's horse show over in Boston, are either side.

show over in Boston.

Miss Russell, flanked on either side
by William Collier and Peter F. Dailey,
and with head held high like the thoroughbred she is, entered one of the
boxes at Mechanics' hall early in the boxes at Mechanics' hall early in the week, and immediately every blessed Johnnie in the big building forgot all about the magnificent beasts competing for bine ribbons and riveted their eyes on the more fascinating spectacle of this gorgeously gowned beauty.

But Miss Russell was not to win without a struggle. She had been seated scarcely a minute when Mrs. Langtry, who is playing an engagement at the Park theatre, strolled into the hall, and the real contest of the show was on in

the real contest of the show was on in

While all this was taking place Miss while all this was taking place Miss Mabel Barrison had become an island amid a sea of enthusiastic Harvard youths, explaining to them the gruesome particulars of the decadence of American drama and her ambition to restore it to its former pinnacle of artistic development.

One Cambridge youngster took his area from the sparkling orbs of Miss.

One Cambridge youngster took his eyes from the sparkling orbs of Miss Barrison for a moment and permitted them to wander toward the halo of gems which surrounded Miss Russell's fair head. In a twinkling he was lost, and with true undergraduate assurance he ambled toward the songbird's box and quite startled her by lifting his hat.

box and quite startled her by lifting his hat.
"Pardon me," he began, "but have I not met you before?"
"Why, yes," answered Miss Russell, beaming on the delighted youth the full candle power of her sweetest smile: "aren't you the young man who sold me the programme at the door?"
As the collegian first turned red, then stammered and finally faded into the crowd, Collier cried out:
"Here, young man, you've forgotten

"Here, young man, you've forgotten your lines. This is where you speak: 'I have nothing to say to you. I am going away from here."

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